

How blest is he who ne'er consents

William Gifford

Text: Tate/Brady, on Ps. 1

Psalm 1st

This edition by Edmund Gooch
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Moderato

How blest is he who ne'er con - sents_ By ill ad - vice to_ walk_ by
But makes the per - fect law_ of_ God_ His busi - ness and de - light_ his
Like some fair tree which, fed_ by_ streams, With time - ly fruit does_ bend_ with
For God ap - proves the just_ man's ways_ To hap - pi - ness they_ tend_ to

[Inst.]
How blest is he who ne'er con - sents By
But makes the per - fect law of God His
Like some fair tree which, fed by streams, With
For God ap - proves the just man's ways, To

5

ill ad - vice to_ walk: Nor stands in sin - ners' ways, nor sits
busi - ness_ and de - light; De - vout - ly reads there - in by day,
time - ly_ fruit does_ bend; He still shall flour - ish, and suc - cess
hap - pi - ness they_ tend: But sin - ners, and the paths they tread,

How blest is he who ne'er consents (William Gifford)

10 *p* *f*

Where men pro-fane - ly talk, where men pro-fane - ly talk.
 And me - di - tates by night, and me - di - tates by night.
 All his de-signs at - tend, all his de-signs at - tend.
 Shall both in ru - in end, shall both in ru - in end.

p *f*

Where men pro-fane - ly talk, where men pro-fane - ly talk.
 And me - di - tates by night, and me - di - tates by night.
 All his de-signs at - tend, all his de-signs at - tend.
 Shall both in ru - in end, shall both in ru - in end.

f

Where men pro-fane - ly talk.
 And me - di - tates by night.
 All his de-signs at - tend.
 Shall both in ru - in end.

[Inst.] *p* *f*

Where men pro-fane - ly talk.
 And me - di - tates by night.
 All his de-signs at - tend.
 Shall both in ru - in end.

The voice parts are printed in the source in the same order and with the same clefs as given here, and are marked Treble, Counter, Tenor and Bass: the Bass part is figured (this has been omitted from the present edition).

The Counter part has here been notated an octave lower than in the source, with the exception of bar 10, which is given at the same pitch as in the source.

The soprano F and alto D crotchets on beat 3 of bar 2 are notated in the source as small crotchets slurred to full-size minims, as is the alto Eb in bar 6.

The first verse only of the text is underlaid in the source, with the subsequent verses given here printed after the music: these have been underlaid editorially.